

THE STAR SPANGLED BANNER!

A CELEBRATED PATRIOTIC SONG—WORDS BY DR. McHENRY.

CON SPIRITO,

say, can you see by the ear-ly light, What so

The first system of musical notation for 'The Star Spangled Banner'. It consists of a treble and bass staff in 6/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'say, can you see by the ear-ly light, What so' are written below the treble staff, with a small '1' under the first 'say'.

proudly we hail'd at the twilight's last gleaming, broad and bright stars through the peril-ous fight, O'er the ramparts we watch'd, gallantly streaming; And the

Whose stripes

The second system of musical notation for 'The Star Spangled Banner'. It continues the treble and bass staff from the first system. The lyrics 'proudly we hail'd at the twilight's last gleaming, broad and bright stars through the peril-ous fight, O'er the ramparts we watch'd, gallantly streaming; And the' are written below the treble staff. The lyrics 'Whose stripes' are written below the bass staff.

Soldier

A. M. Williams, Book,
for his friend
S. B. Shannon.

1843.

rocket's red glare, the bombs bursting in air, Gave proof the night Flag through that our was still there! O say, does that Banner yet wave O'er the Star-Spangled

ad TIME CHORUS.

Land of the Free, and the Home of the Brave!

p *f* L. H.

II.

On the shore, dimly seen through the mist of the deep,
 Where the foe's haughty host in dread silence reposes;
 What is that which the breeze o'er the towering steep,
 As it fitfully blows, half-conceals, half-discloses?
 Now it catches the gleam of the morning's first beam
 In full glory reflected now shines on the stream!
 'Tis the star-spangled banner, O! long may it wave,
 O'er the land of the free and the home of the brave!

III.

And where is that band who so vauntingly swore
 That the havoc of war and the battle's confusion
 A home and a country should leave us no more?
 Their blood has wash'd out their foul footsteps' pollution.
 No refuge could save the hireling and slave
 From the terror of flight, or the gloom of the grave;
 And the star-spangled banner in triumph doth wave,
 O'er the land of the free, and the home of the brave.

IV.

O! thus be it ever when freeman shall stand
 Between their loved home and the war's desolation;
 Bless'd with victory and peace, may the heaven-rescued land
 Praise the Power that hath made and preserved us a nation!
 Then conquer we must, when our cause it is just,
 And this be our motto—"In God is our trust!"
 And the star-spangled banner in triumph shall wave,
 O'er the land of the free, and the home of the brave.

ODE TO SCIENCE.

A CELEBRATED SONG OF THE LAST CENTURY.

ARRANGED EXPRESSLY FOR THE "BROTHER JONATHAN," FOR THREE AND FOUR VOICES.

TENOR.

AIR.

BASE.

The morn - ing Sun shines from the east, And spreads his glo - ries to the west; All na - tions with his

beams are blest, Wher - e'er his ra - dian - t light ap - pears: No Sci - ence spreads her light - ed ray, O'er lands which

long in dark - ness lay; She vi - - sits fair Co - lum - bi - a, And sets her sons a - mong the stars.

CHORUS.

Fair Freedom her at-tend-ant waits, To bless the por-tals of her gates, To crown the young and rising States, With laurels of im-mor-tal day!

ALTO, or 2d TREBLE.

Fair Freedom her at-tend-ant waits, To bless the por-tals of her gates, To crown the young and rising States, With laurels of im-mor-tal day!

REPEAT CHORUS.

FASTER.

The British yoke, the Gallic chain, Was urged up-on our necks in vain; All haughty Ty-rants we disdain, And shout 'Long live A-mer-i-ca!'

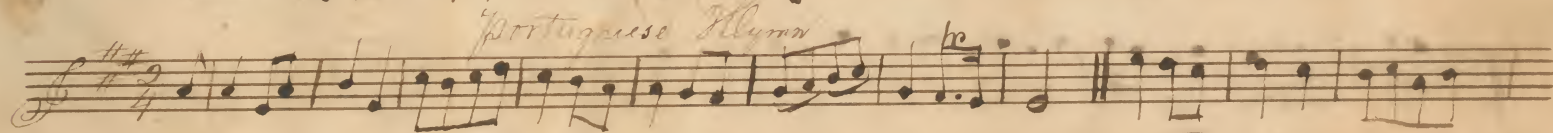
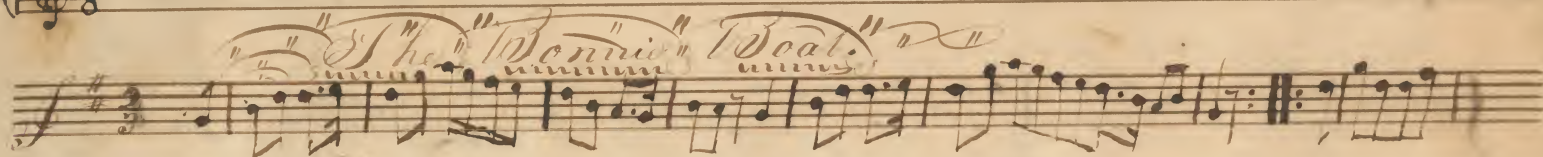
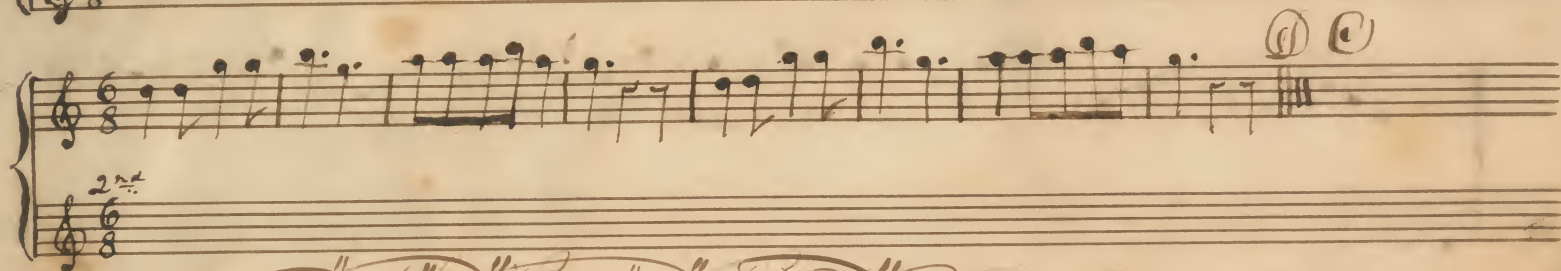
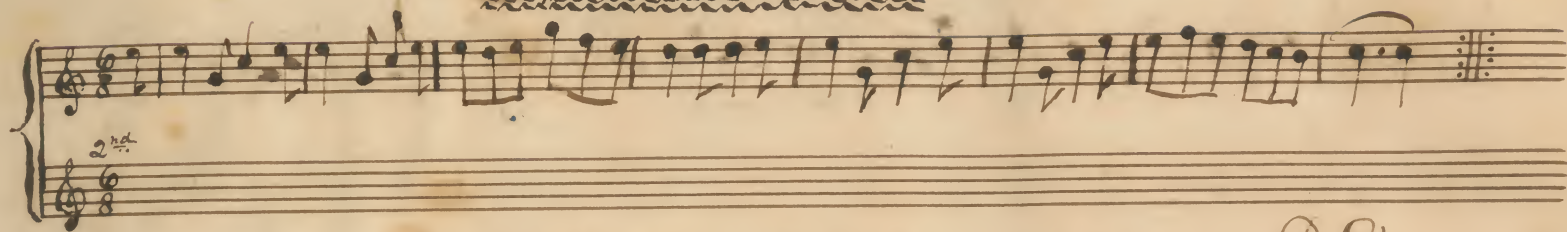
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Index.

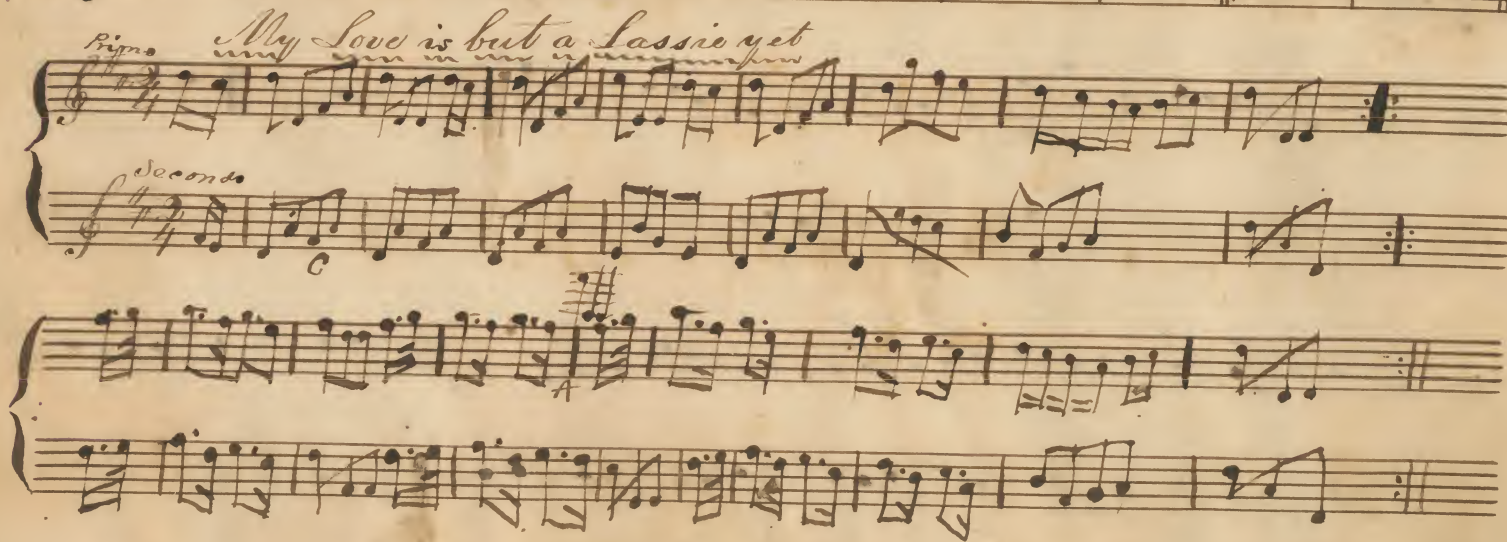
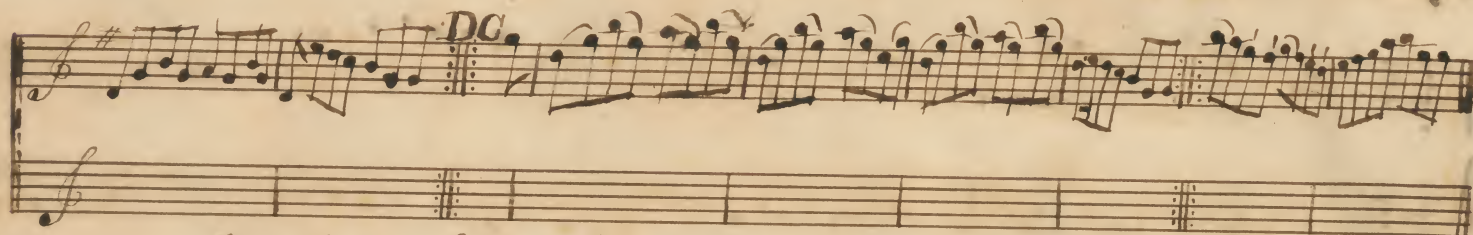
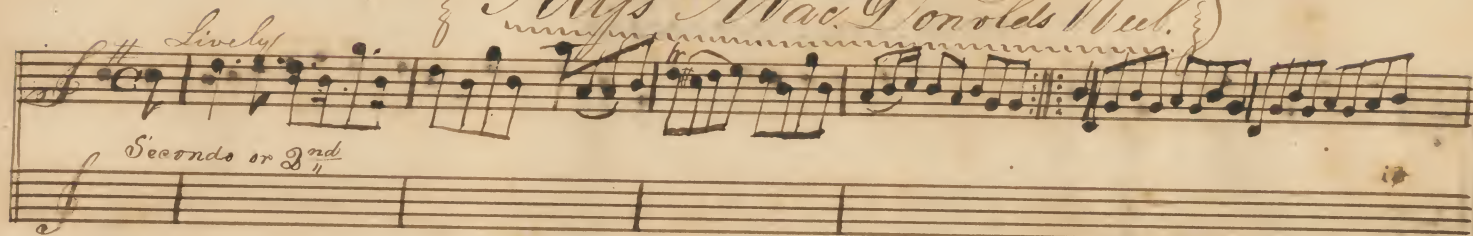
Orphean March — — —	Page 1	The Lark of the Pine Hills, 17	Page
The Bonnie Boat — — —	1	Am I not fondly thine own, 16	
Portuguese Hymn — — —	1	Come to the sunset tree, 15	
McDonald's Reel — — —	2	They told me not to love him, 16	
My Love is but a Lassie yet — 2		Do forget me, why should I care, 17	
Russian March — — —	3	The Evening Star — — —	19
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My Lucy Song — — —	8		
La Cachuca, &c. — — —	9		
La Cracoviene, &c. — — —	9		

1

Orphean March.

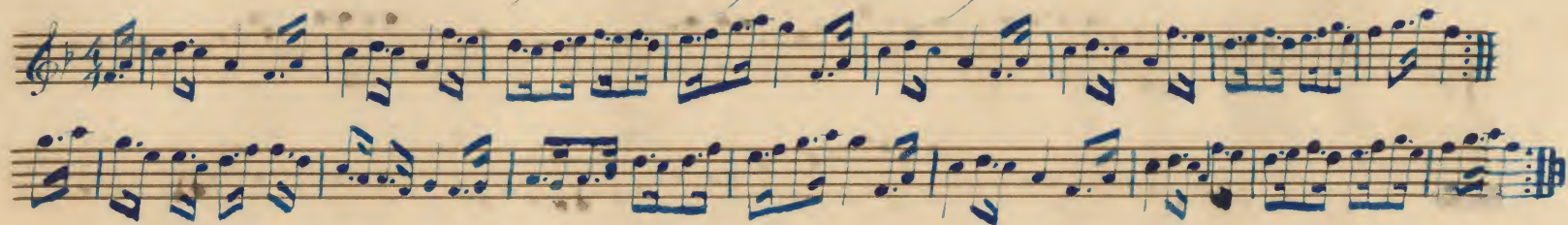


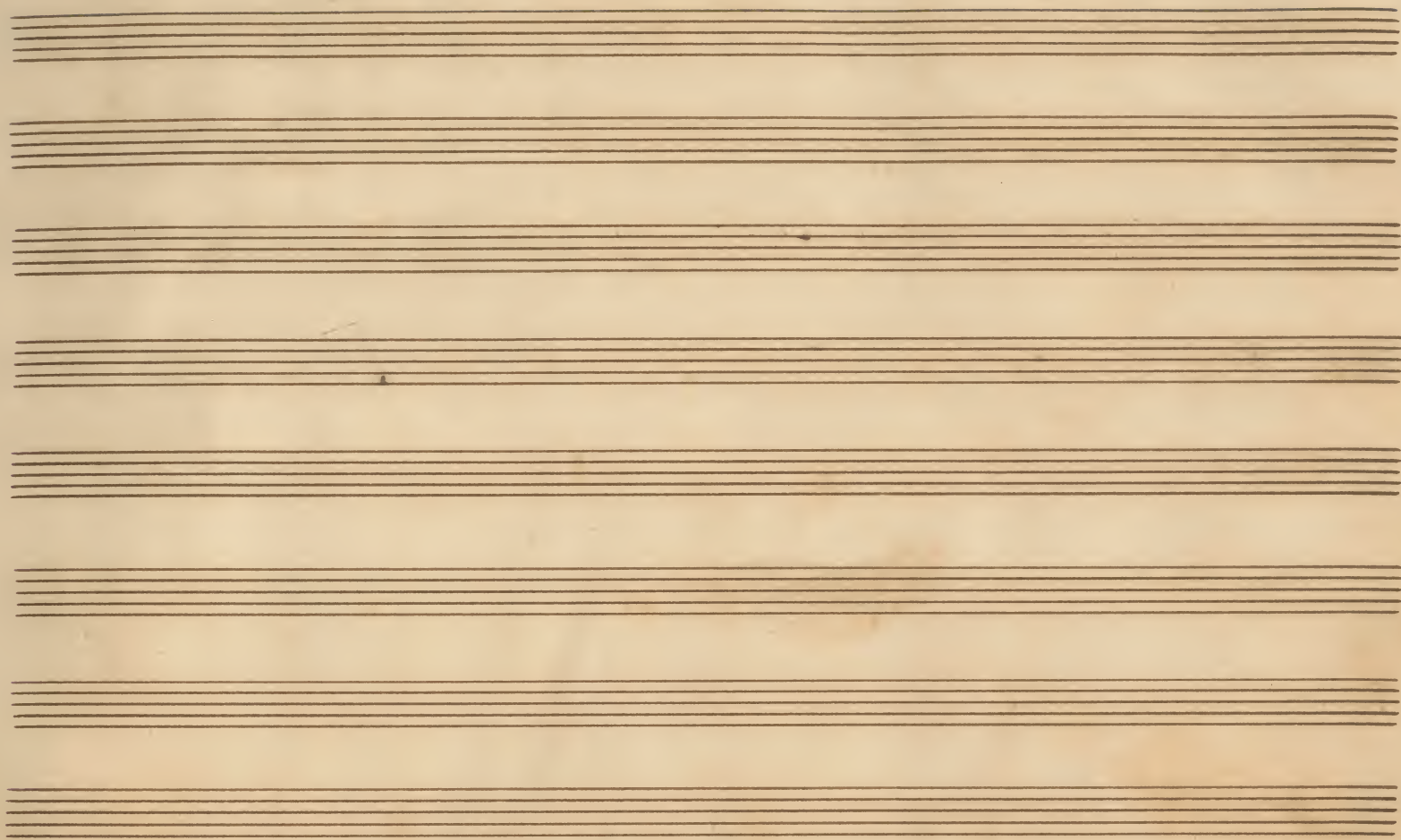
"Miss" Mac Donald's Reel.

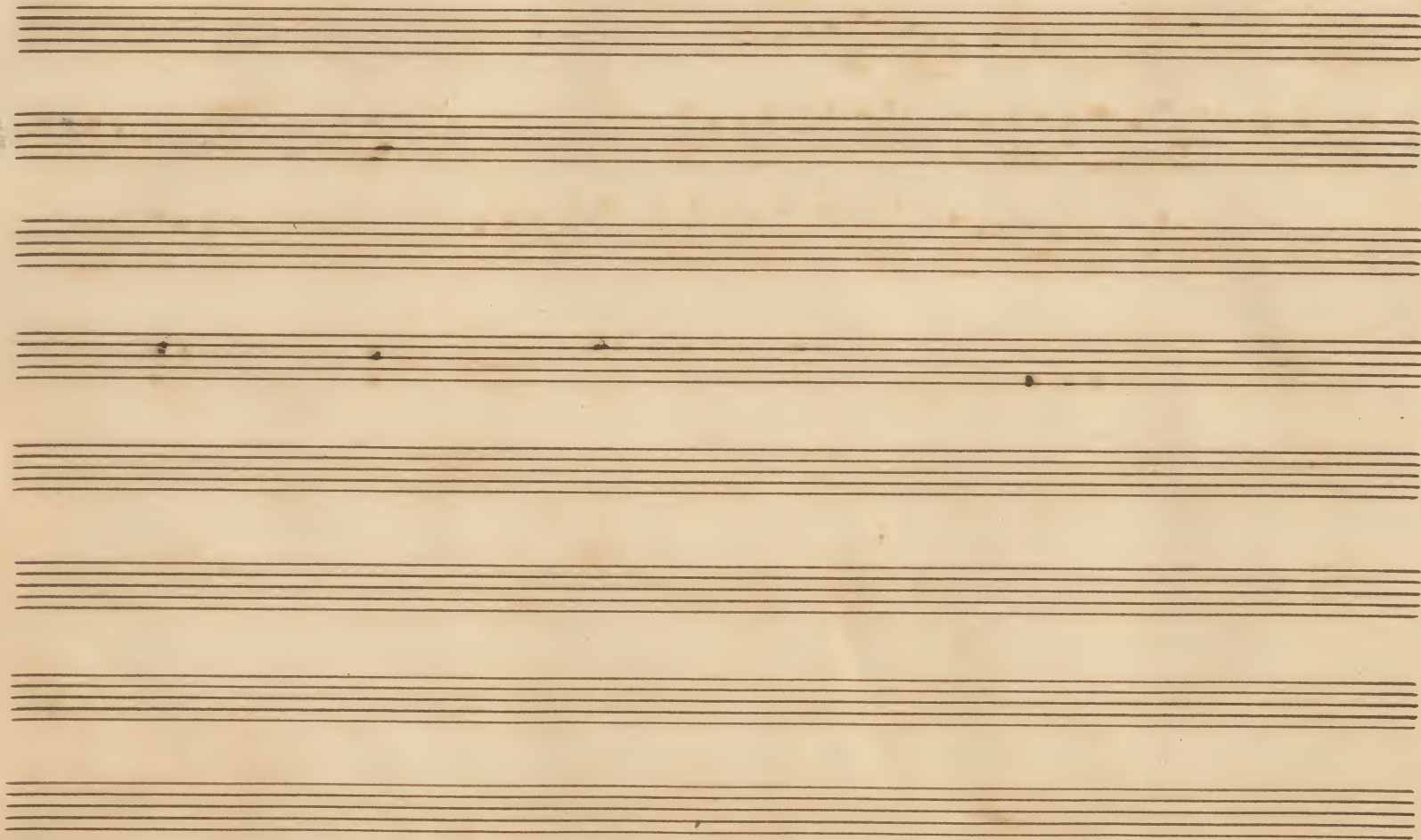


*Russian March**Primo**Secondo*

Scotch March—

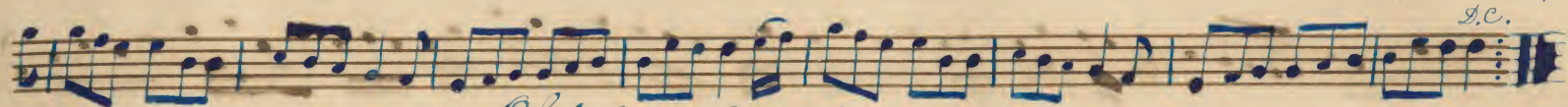
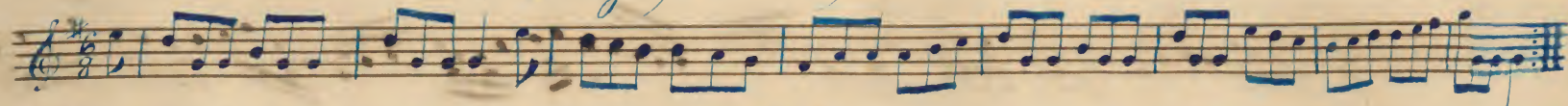






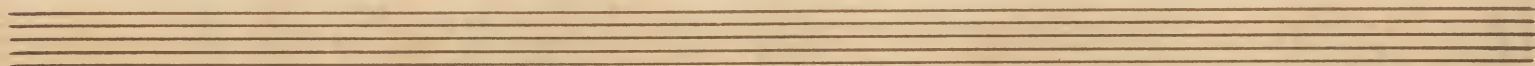
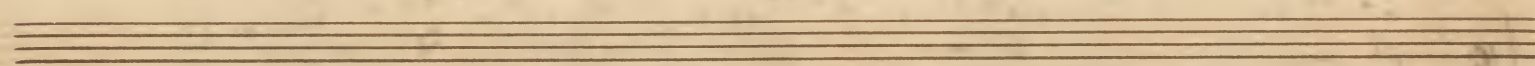
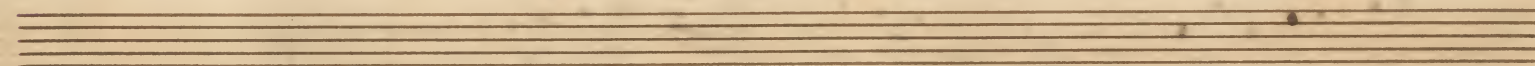
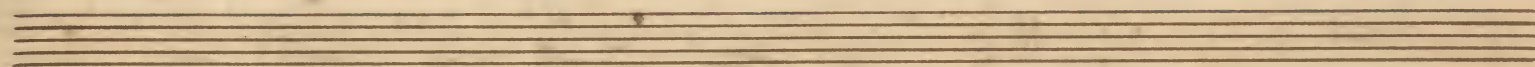
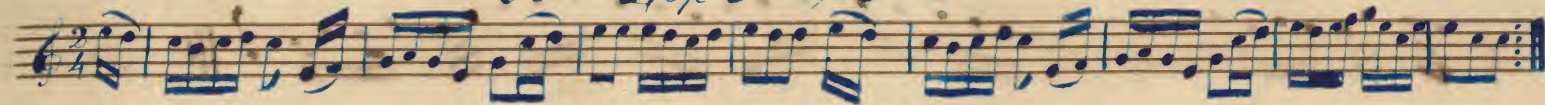
Rory O'More

1



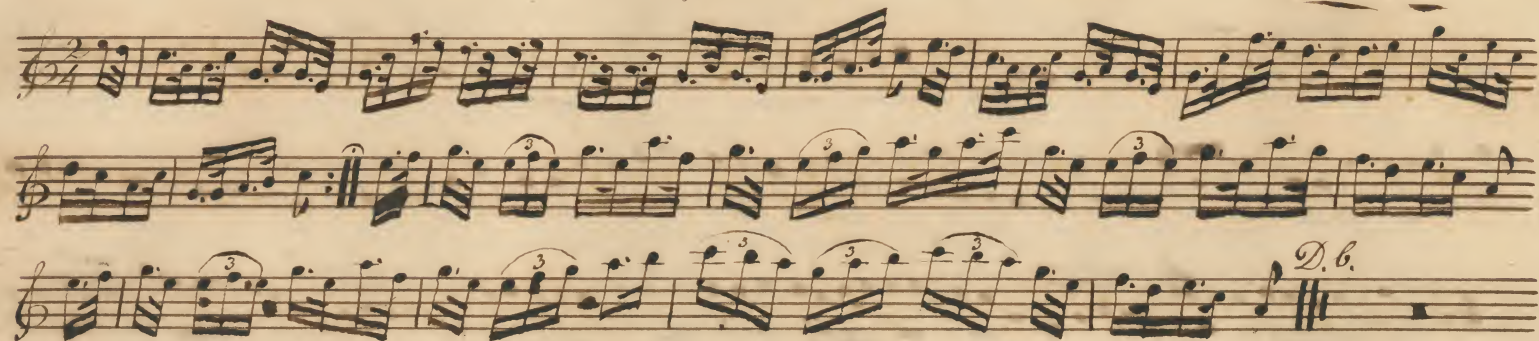
Old Tip Coon

2

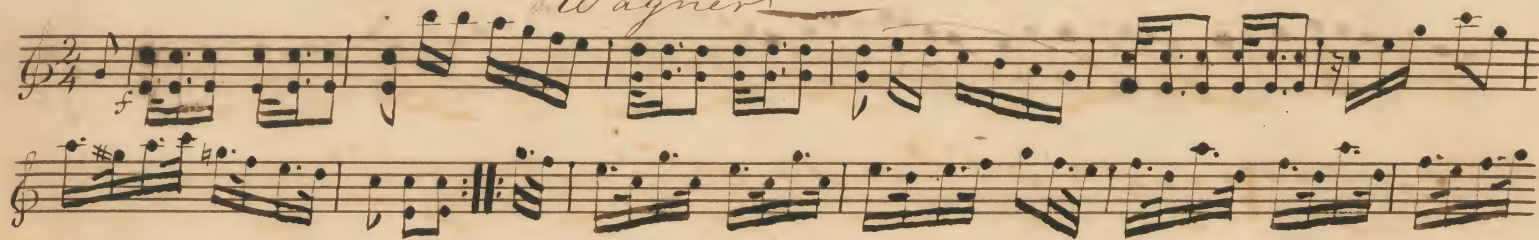


Grey Eagle

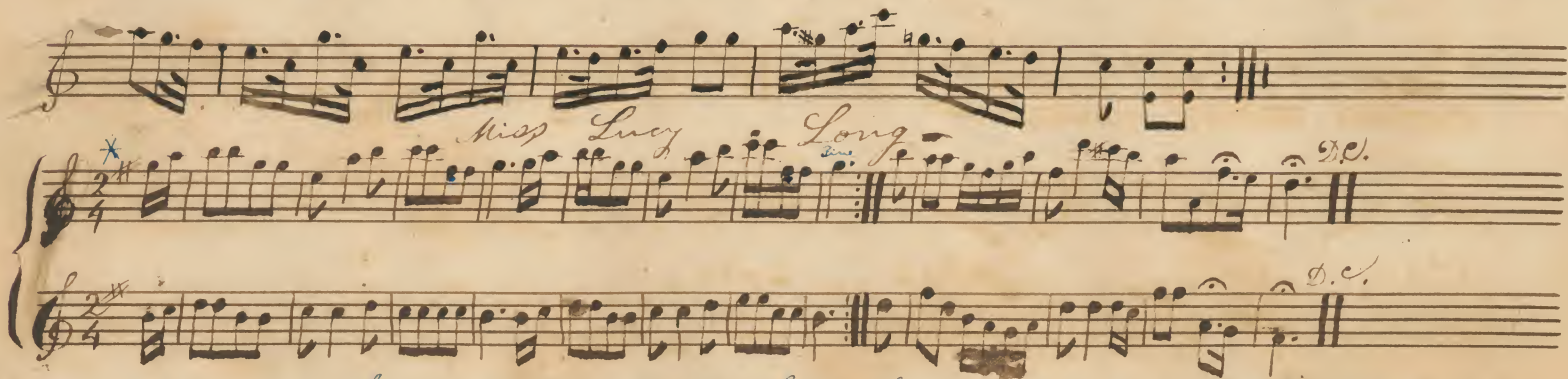
andah ur



Wagner



Miss Lucy Long

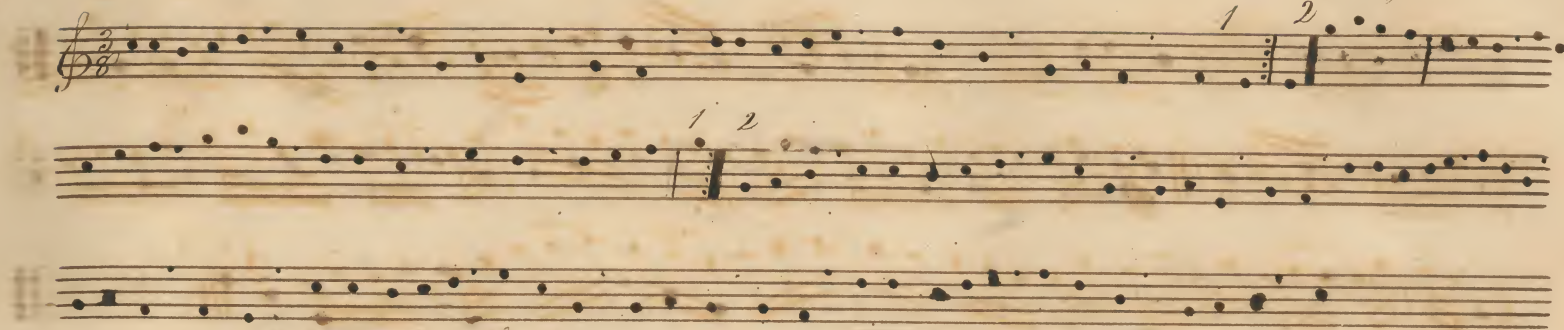


* At phasing, play this an octave lower than set; closing, ad libitum, with this high set, & the last half strain.

Cachuca

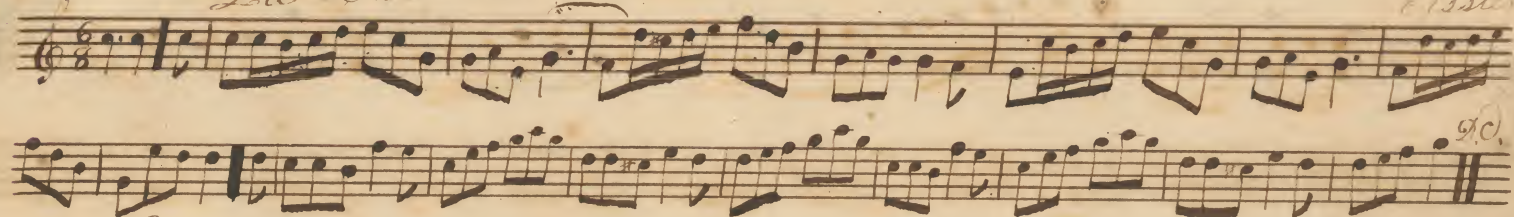
9.

Fanny Ellsler



La Cachuca

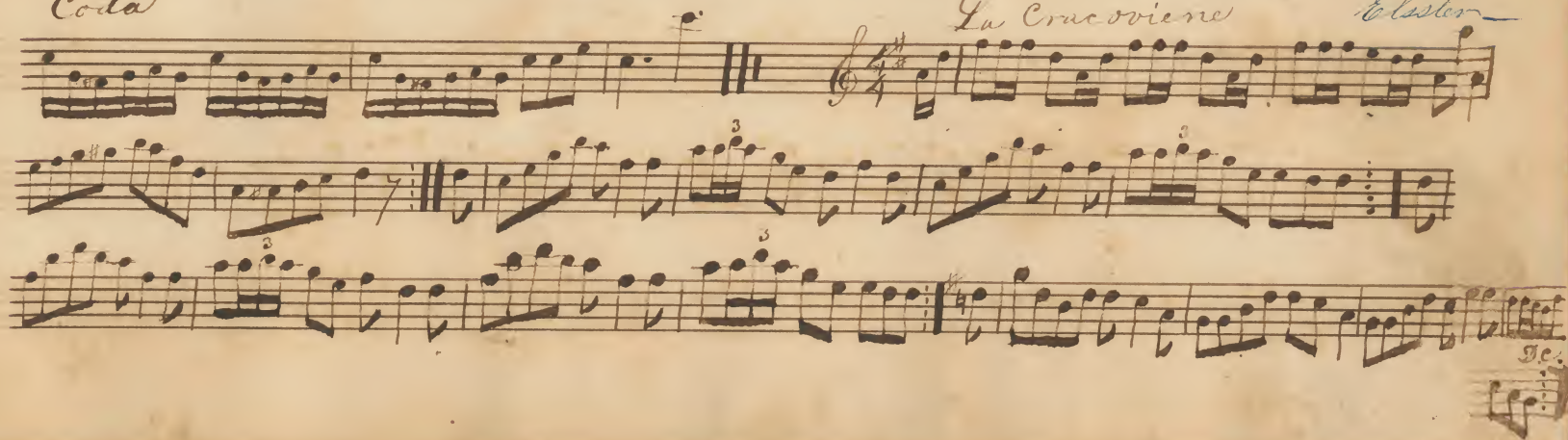
Ellsler



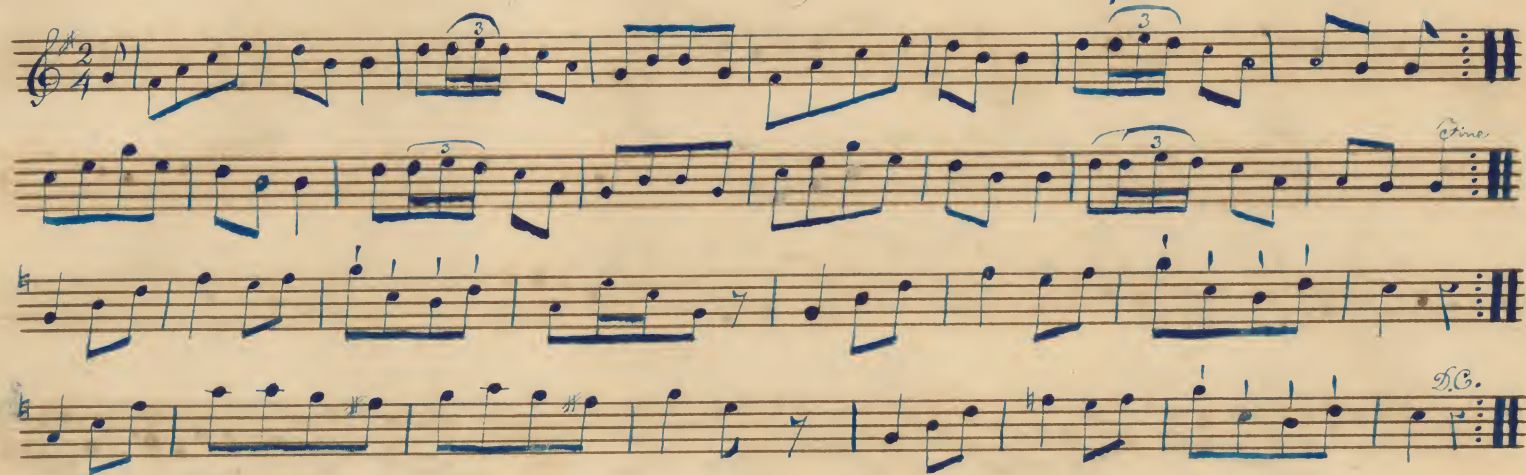
Coda

La Cracoviene

Ellsler



10
Bracoviengs Quickstep—

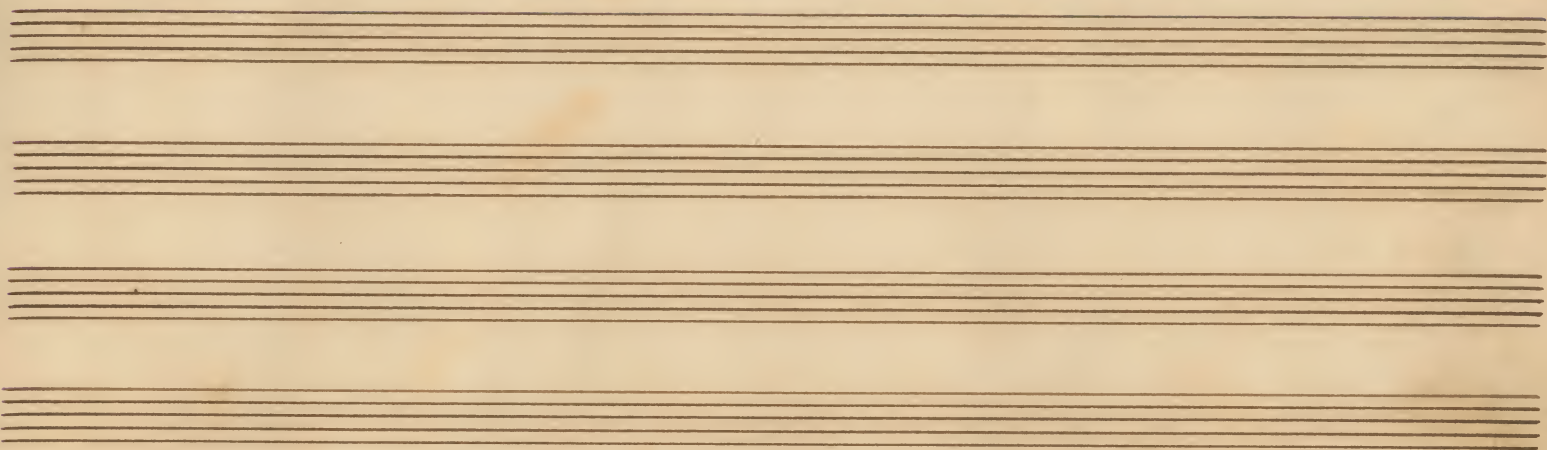


Mountain Hornpipe, or Gonglass' Favourite.

11

Democratic

Hornpipe



A Life on the Ocean Wave

1. A life on the ocean wave! A home on the rolling deep! Where the Scattered Waters rave; And the winds their revels keep!
 2. Once more on the deck I stand! Of my own Swift gliding craft! Set sail! farewell to the land! The gale follows far abaft!

A home on the rolling deep! Where the Scattered Waters rave; And the winds their revels keep!
 Of my own Swift gliding craft! Set sail! farewell to the land! The gale follows far abaft!

Like an eagle eagle, I pine, On this dull unchanging shore! Oh! give me the flashing spine, The spray
 We shoot through the sparkling foam; Like an ocean bird set free! Like the ocean bird set free! Well! first
 and the tempest's roar!! A life on the ocean wave! A home on the rolling deep! Where the Scattered
 far out on the Sea! A life, &c.

waters rave; And the winds their revels keep!! The winds - the winds - the winds their revels keep! Keep!!

3. The land is no longer in view,
 The clouds have begun to grow,
 And with a stout gessel & crew,
 We'll say let the storm come down. The clouds have begun to

And the Song of our heart shall be,
 While the night and the waters rave;
 A life on the heaving Sea!
 A home on the bounding wave! A life on the ocean wave, &c.

Come to the Sunset Sleep

Andantino

come, come, come! 1 Come to the sunset tree! The day is past and gone; The woodman's axe lies free;
2 Gentle, gentle, gentle! On the hour of rest! Bending the ree, low sigh, And the gleaming of the west,

And the reaper's work is done. The twilight star to heaven, And the sun has set for flowers,
And the tired one we see. When the burden and the heat of day
And rest to us is given By the cool soft evening hours. Come, come, come,
And kindly voices greet, The tired one at his door. For morning suns are bottom of this page.

3 See, tuneful is the sound,
That dwells in whispering boughs;
Welcome the freshness round,
And the gaze that pans our brow.

But rest, more sweet and still
Than ever nightfall gave,
Can longing hearts shall fill.
In the world beyond the grave.

4 Then shall no longer stand
The scorching noonday heat;
Then shall be no more
No weary, wandering feet.

And we lift our trusting eyes,
From the hill and gully road,
To the quiet of the sleep,
For the Sabbath of our soul.

Come, come, come, the

Andantino

Am I not fondly thine own?

1 Thou, then, reign'st in this bosom, there, there, hast thou thy throne; Thou thou know'st that
 2 When, then, even I love thee, say, say, wilt thou love me? Thought, thought, slender and
 3 Speak, speak, love of implore thee! say, say, Hope may be thine; Thou, thou know'st that I

love thee, Am I not fondly thine own? Yes, yes, yes, yes, Am I not fondly thine own?
 true love, say wilt thou cherish for me? Yes, yes, yes, yes, Am I not fondly thine own?
 love thee say but that thou wilt be mine! Yes, yes, yes, yes, Am I not fondly thine own?

Why, told me not to Love Him? —
 Why, told me not to love him? He said that he would prove, how worthy of his love, so many sweetest love.
 Why, told me not to love him? He said he was not true, and bade me know, as less I should do what I please.
 Why, told me not to love him? He said that he would prove, how worthy of his love, so many sweetest love.
 At first I was so true, saying, I would love him true, concealed heart as he was true, then I was true.

— See the remainder of this song, in page 87.

The Banks of the Blue Moselle.

17

When the glowworm gilds the elfin flowers; That clings round the ruined shrine, Where
 the fane of life's shrine stands low; Yes, yet in our native bowers; My

first we met, where first we loved, And I confessed me thine; 'Tis there I'll fly to meet
 late and heart might best accord. Do tell of happier hours; Yes, then I'll extol thy griefs

thou still, 'st sound of vesper bell, In the starry light of a summer night, In the starry
 to rest, each sigh of sorrow quell, In the starry light of a summer night, &c.

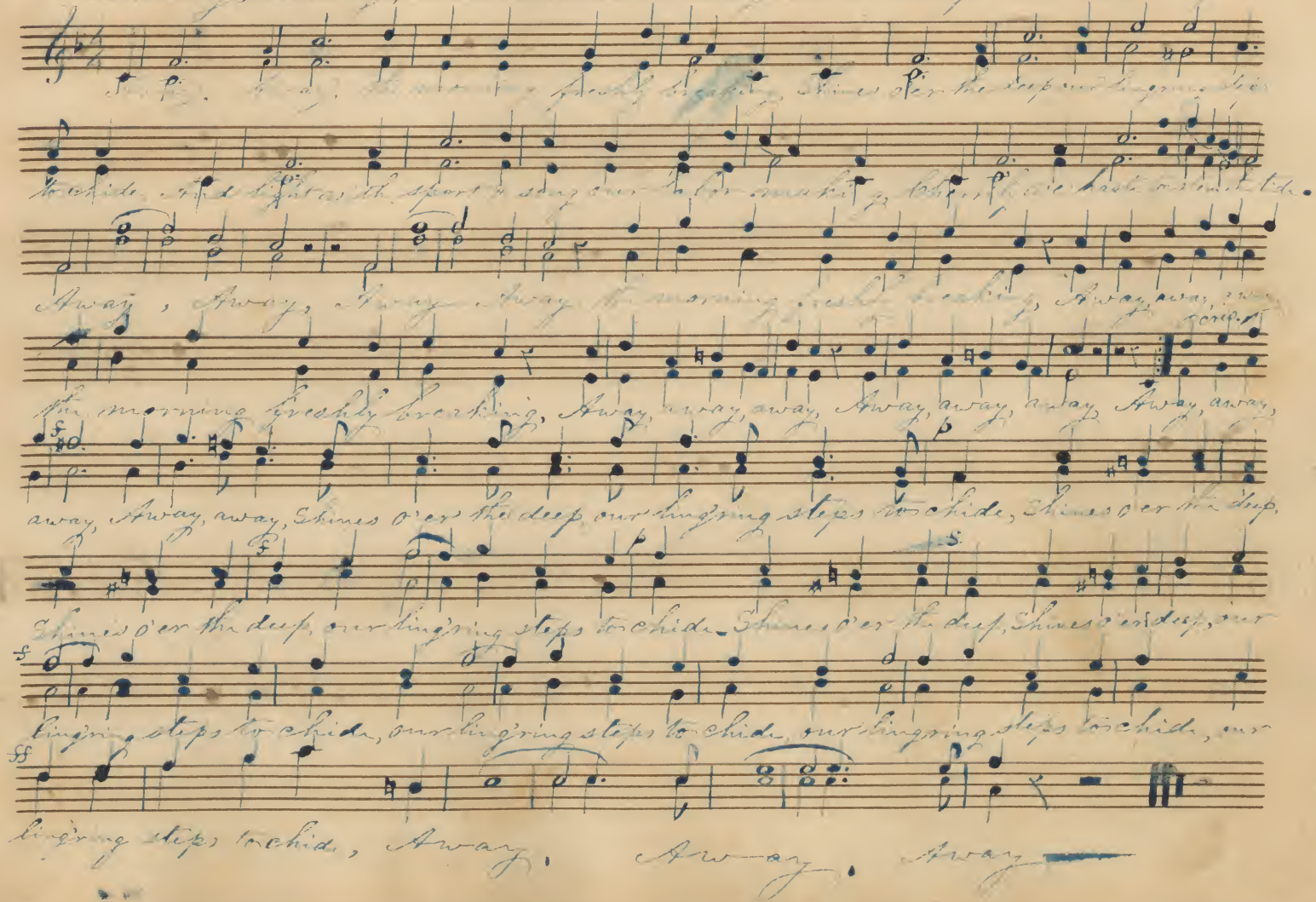
light of a summer night, On the banks of the blue Moselle, On the banks of the blue Moselle
 and *Andante*

In the starry light of a summer night, On the banks of the blue Moselle
 And *George*

1. So forget me, why should sorrow, O'er that form a shadow fling; So forget me, tomorrow brightly smile & smile
 2. So be in the silence, O'er that form a shadow fling; So forget me, tomorrow brightly smile & smile

Smile though I should not be near thee, Smile tho' I should never see thee; May thy soul with pleasure shine, Lasting as thy glow
 all things look'd so bright about thee, That thy nothing seem'd all with thee; O, happy land, where the vision is refined.

3. So, thou vision wildly gleaming, Softly on my soul that fell; So, for me no longer beaming, Faded beauty, fare thee well!
 So, and all that once delighted, Wake and leave me all benighted, Sleep, my generous soul, Sleep, and I will rest



Andante Grazioso The Evening Charming Symphonies — *For Solo Voice, Organ or Violon*

Solo.

Bright be our parting, when night's white mists; voices of musical spheres set tones that we love
Swift sped thy moments of with you, hand that once, mirth that's death, for bright as still are

To hear, Sweet be it, stilling day, dark now in accents clear, ringing, good night, good night,
to him each fair star on high, hands from it quiet, hush, looking, good night, good night,

good night, and you surround you, good night, good night, the lingering tone that memory loves,
good night, bright be our parting, good night, good night, the echoing fall of sweetest strain,

through your dreams in peace be stealing, all its joys in lights revealing, hush each field
around her sweetest number, through soft and gentle slumbers, all in peace

when voices cease, good night, a warm good night, when each field with fancy roves,
we meet again, good night, our more, good night, all in peace we meet again,

good night, a warm good night, good night, good night, and you surround you, good night,
good night, our more, good night, good night, good night, brief be our parting, good night,

Good night, the lingering tone that memory loves, good night, good night,
good night, hushed in peace we meet again, good night, good night,

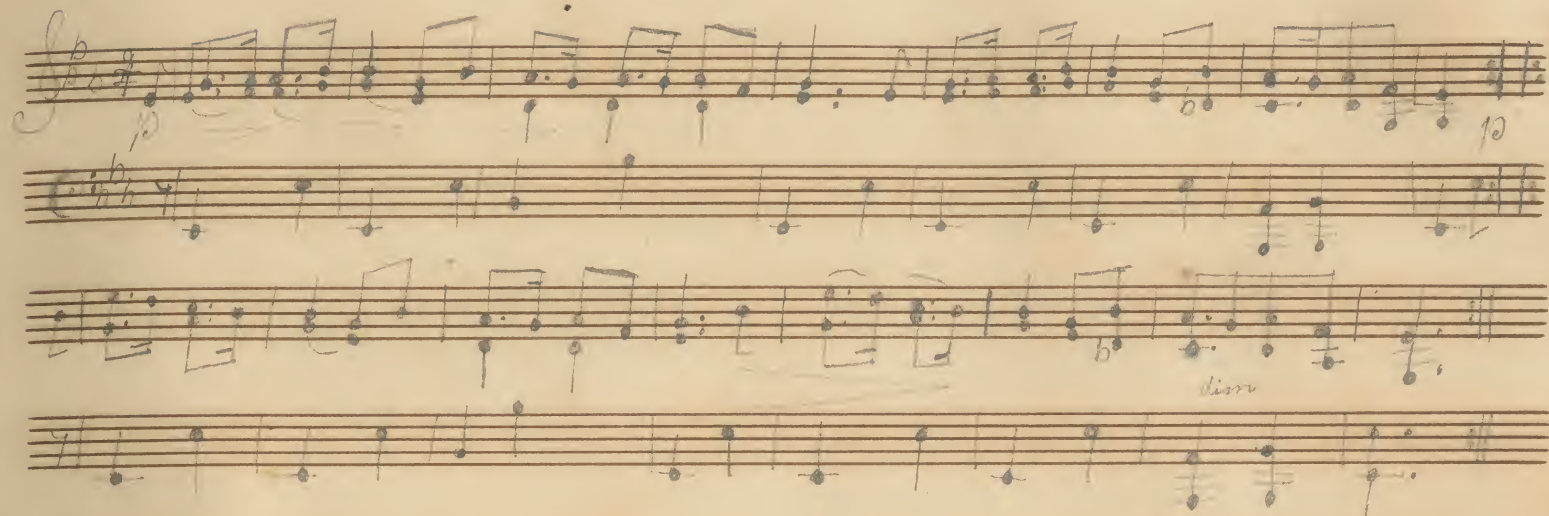
I'm Saddest when I Sing

Handwritten musical score for the song "I'm Saddest when I Sing". The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics are written in a cursive, handwritten style below the notes. The second and third staves continue the melody and lyrics. The lyrics are: "You think I have a merry heart, Because my Songs are gay; But oh! they all were taught to me by friends now far away. The bird retains his silver note, The bondage chains his wing; His song is not a happy one; I'm saddest when I sing."

You think I have a merry heart, Because my Songs are gay; But oh! they all were taught to me
by friends now far away. The bird retains his silver note, The bondage chains his
wing; His song is not a happy one; I'm saddest when I sing.

Home Sweet Home

27



Mary Blane

Handwritten musical score for the song "Mary Blane". The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves are grouped by a brace on the left and contain a piano accompaniment with chords and eighth notes. The fourth staff contains the vocal melody with lyrics written below it. The fifth staff is a piano accompaniment with chords and eighth notes. The lyrics are: "When I was a child a pleasure, but when day part the pain I never knowed what was to be I saw Mary Blane".

When I was a child a pleasure, but when day part the pain I never knowed what was to be I saw Mary Blane

Don't farewell, don't farewell ~~farewell~~ don't say "Blame Oh do take care yourself say down the coming to be again"

Don

Handwritten musical score for piano and voice, measures 1-4. The piano part is in 4/4 time, with a key signature of one flat (B-flat). The voice part is in 4/4 time, with a key signature of one flat. The piano part features a steady eighth-note accompaniment. The voice part has a melody with a crescendo leading to a fortissimo (pp) dynamic. The lyrics 'so loco' are written above the voice staff.

Handwritten musical score for piano and voice, measures 5-8. The piano part continues with the same eighth-note accompaniment. The voice part has a melody with a crescendo leading to a fortissimo (pp) dynamic. The lyrics 'I was a calm, still night, and the moon's pale light shone soft o'er hill and vale when' are written below the voice staff.

Empty musical staves at the bottom of the page, consisting of five staves.

Handwritten musical score for the first system. The vocal line is on a single staff with lyrics: "friends mute with grief. stood a round the death bed of my poor lost Lilly Dale". The piano accompaniment consists of two staves with chords and single notes.

ad lib:

Handwritten musical score for the second system. The vocal line continues with lyrics: "Oh! Lilly sweet Lilly dear Lilly Dale, Now the wild rose blossoms on her little green grave, where the trees". The piano accompaniment continues with chords and single notes.

some as last

Handwritten musical score for the third system. The vocal line concludes with lyrics: "trees in the flowery vale". The piano accompaniment concludes with chords and single notes. At the bottom left, there is a small sketch of a bass clef and the text "Bass 2 line B flat".

Do They Miss Me at Home Guitar

A handwritten musical score for the song "The Rose Tree". The title is written at the top in a cursive hand. The music is written on two staves. The upper staff uses a treble clef and a key signature of one sharp (F#), with a common time signature. It contains several measures of music, including some with beamed eighth notes and a final double bar line. The lower staff uses a bass clef and contains fewer notes, mostly single notes and rests. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score for the song "The Old Folks at Home". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written between the staves. The music is in a simple, folk-like style with a melody in the treble and a bass line in the bass. The lyrics are: "Do they miss me at home do they miss me? Would be an assurance most dear. So".

Do they miss me at home do they miss me? Would be an assurance most dear. So

know that this moment some
loved one, were saying I wish he were here; Do

feel that the group at the fire side were thinking of me at the room, Oh

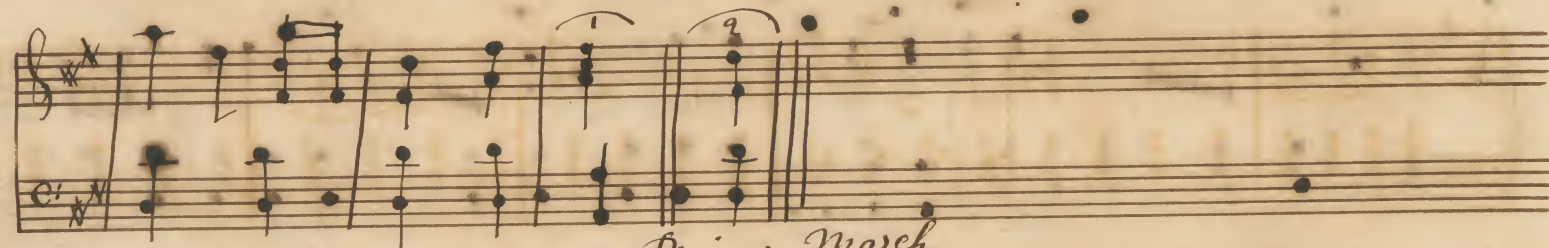
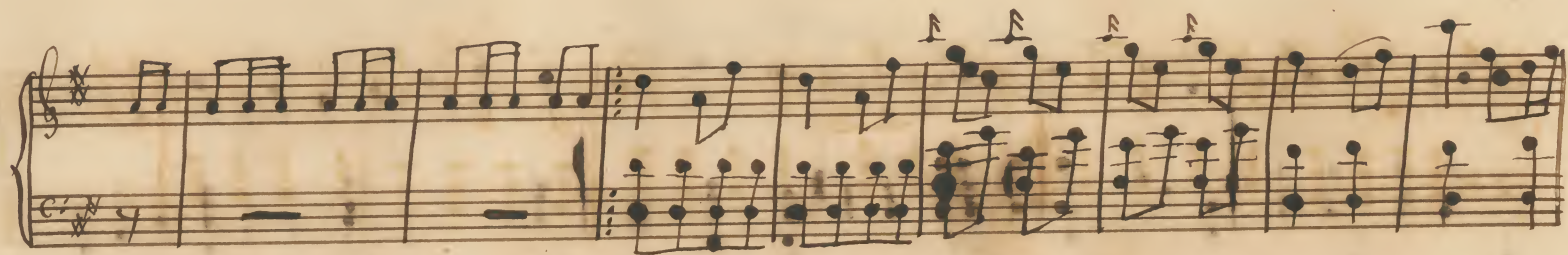
All Cantorians Chorus

Handwritten musical score for a chorus, featuring a vocal line and three piano accompaniment staves. The lyrics are written below the vocal line.

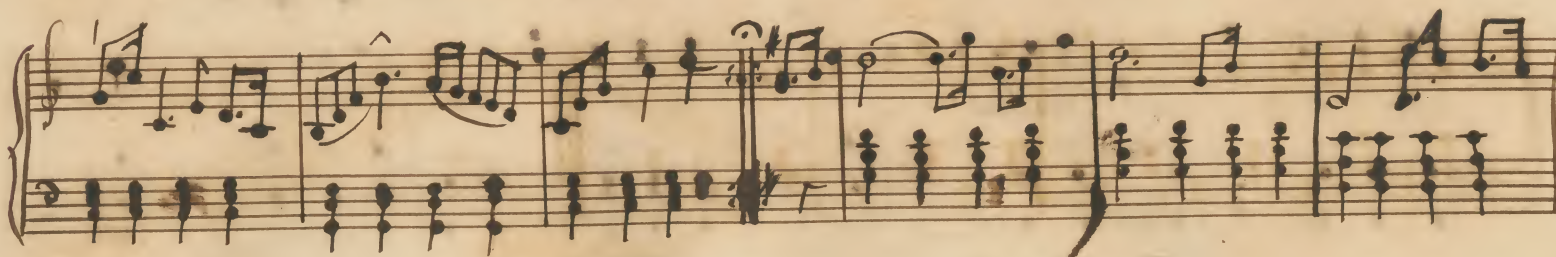
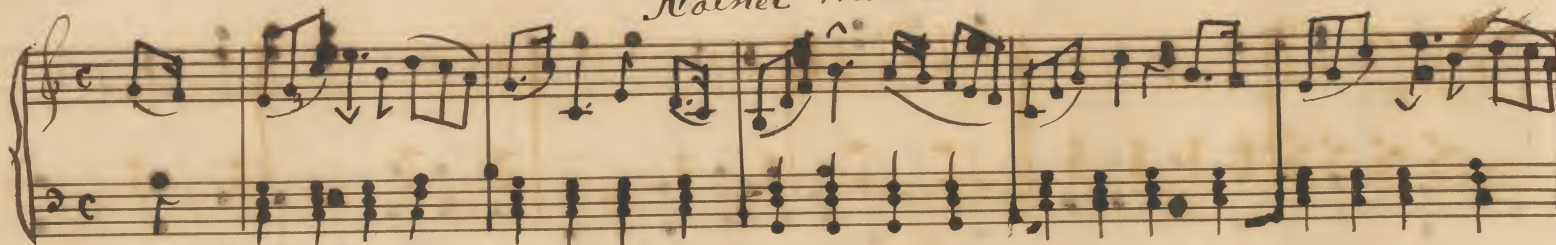
Lyrics: *you should be joy beyond measure, So know that they missed one at home, So know that they missed not home*

The score is written in a key with two sharps (F# and C#) and a 9/8 time signature. The vocal line is on a single staff, and the piano accompaniment consists of three staves (treble and bass clef). The music is handwritten and shows signs of age.

offertorium & concluded

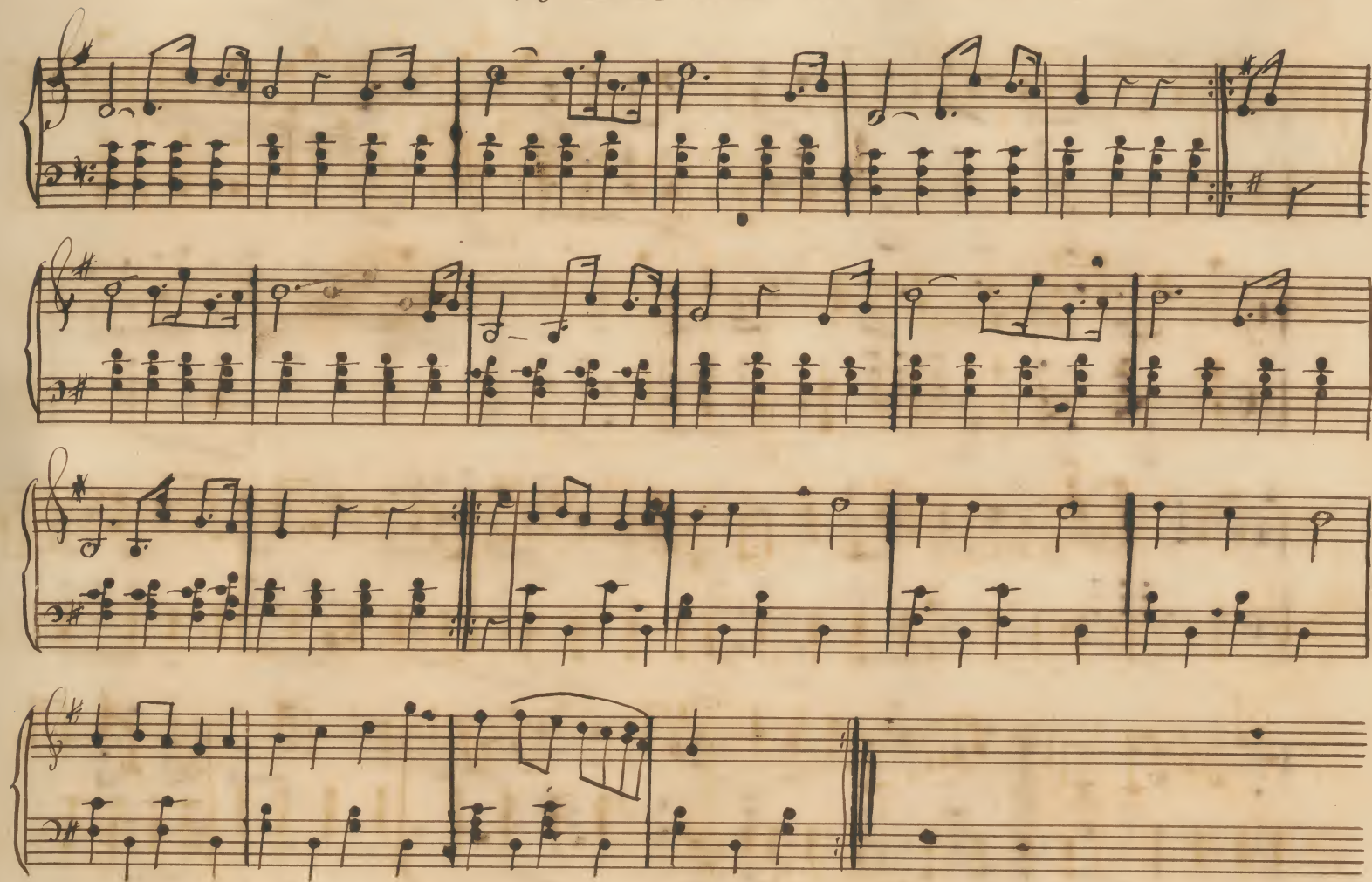


Rainer March



Rainer March concludes

29



*Fantasia sur le Thema Home Sweet Home**Andante*





This is a handwritten musical score on four systems of grand staves (treble and bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first system features a melodic line in the treble clef with a slur and a fermata, and a bass line with a similar melodic line. The second system continues the melodic development. The third system shows a more complex texture with multiple voices. The fourth system concludes the piece with a final cadence. Above the first system, there are handwritten annotations: "1+ 2 1+" above the first measure, "2 1+ 2 1+" above the second measure, and "1+ 1+" above the third measure. The paper is aged and shows some staining.

Handwritten musical score on page 34, featuring three systems of piano accompaniment and a vocal line. The first two systems are for piano, with treble and bass staves. The third system includes a piano part with a forte (*fff*) dynamic marking and a vocal line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Hard Times come again no more" are written below the vocal line. The piano part for the third system includes a forte (*fff*) dynamic marking and a key signature change to one flat (Bb) in the bass staff. The score is written in ink on aged paper.

Hard Times come again no more

2nd While we seek mirth and beauty & music light and gay
There are pale flames fainting at the door

1st Let us pause in life's pleasures and count its many tears While we all sup sorrow with the

poor - There's a song that will linger forever in our ears
though their voices are silent their pleading looks will say - Oh -

hard times come again no more

3rd There's a pale drooping maiden who tails her life away
With a worn heart and a better days are o'er
Though her voice would be merry as sighing all the day - Chorus

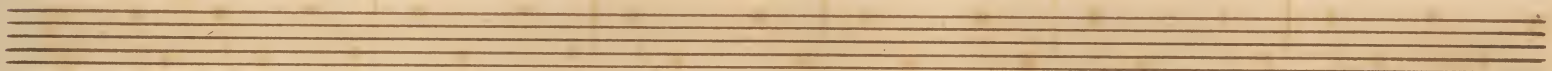
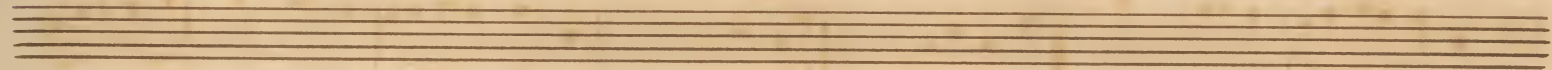
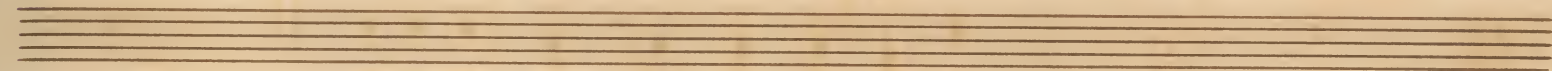
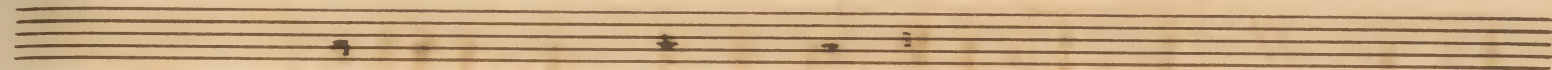
4th 'Tis a sigh that is wafted across the troubled wave
'Tis a wail that is heard upon the shore
'Tis a dirge that is murmured around the lonely grave
Oh - hard times come again no more

'Tis the song the sigh of the weary hard times hard times come again no more Many days
 days you have lingered a round my cabin door Oh hard times come again no more
 St Annas Retreat

The image shows a handwritten musical score on aged paper. The score is written in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system contains the lyrics: "'Tis the song the sigh of the weary hard times hard times come again no more Many days". The second system contains: "days you have lingered a round my cabin door Oh hard times come again no more". The third system contains: "St Annas Retreat". The piano accompaniment consists of chords and single notes in the left and right hands. The notation is in a simple, handwritten style typical of 19th-century manuscript notation.

2^{da} & 3^{da} - times 8va

The image shows a handwritten musical score on aged paper. The first system consists of two staves (treble and bass clef). The right hand (treble clef) plays a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The left hand (bass clef) plays a bass line with eighth notes. A double bar line is present after the second measure. The second system also consists of two staves. The right hand continues the melody, and the left hand continues the bass line. A double bar line is present after the second measure. The notation is in a historical style, with some ligatures and a key signature of one sharp (F#). The paper shows signs of age, including foxing and staining.



Swiss Waltz

Handwritten musical score for two pieces. The first piece, "Swiss Waltz", is written in 3/8 time and features a melody on the treble staff and a bass line on the bass staff. The second piece, "There's No Luck", is written in common time (C) and features a melody on the treble staff and a bass line on the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

The first piece, "Swiss Waltz", is written in 3/8 time. The melody is on the treble staff, and the bass line is on the bass staff. The piece consists of 16 measures. The second piece, "There's No Luck", is written in common time (C). The melody is on the treble staff, and the bass line is on the bass staff. The piece consists of 16 measures.

Mocking Bird Waltz

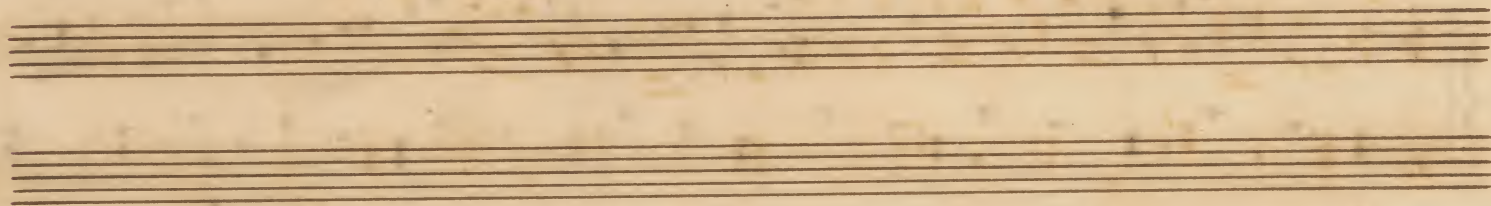
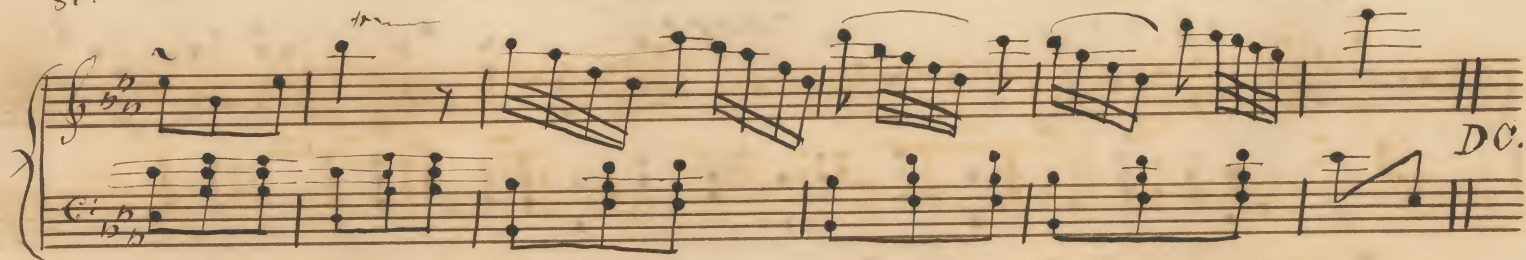
55

Handwritten musical score for "Mocking Bird Waltz". The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are several triplets marked with a "3" and a slur. The piece concludes with a double bar line and the word "Fin" written above the staff. The manuscript is on aged, slightly stained paper.

8va

Fin 8va

812



Lobbe Gouce *Maestro*

Handwritten musical score for a piano piece, measures 9-16. The music is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked "Allegro". The piece ends with a double bar line and the instruction "First part over".

p dolce

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The marking *p dolce* is written above the treble staff.

ff

Handwritten musical notation for the second system, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff features a more active accompaniment with chords. The marking *ff* is written above the treble staff. A bracket on the right side of the system indicates a repeat or continuation.

Third part
over again + then D.C.

Two empty musical staves, consisting of a treble and a bass staff, positioned between the second and third systems of music.

"Home Sweetest Waltz"

Handwritten musical notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords. The title *"Home Sweetest Waltz"* is written above the treble staff.

8va)

A handwritten musical score on four systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a forte (ff) dynamic marking and a melodic line in the treble with a grace note. The second system continues the melody and includes a 'fine' marking. The third and fourth systems show more complex harmonic textures with many beamed notes in both hands. The manuscript is written in dark ink on aged, slightly stained paper.

ff

fine

1st & 2nd parts over.

Leon Waltz

60

This is a handwritten musical score for a piece titled "Leon Waltz" by Bellini. The score is written on four systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). A section of the score is marked with a double bar line and the number 26. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Oh Her me Norma! Bellini

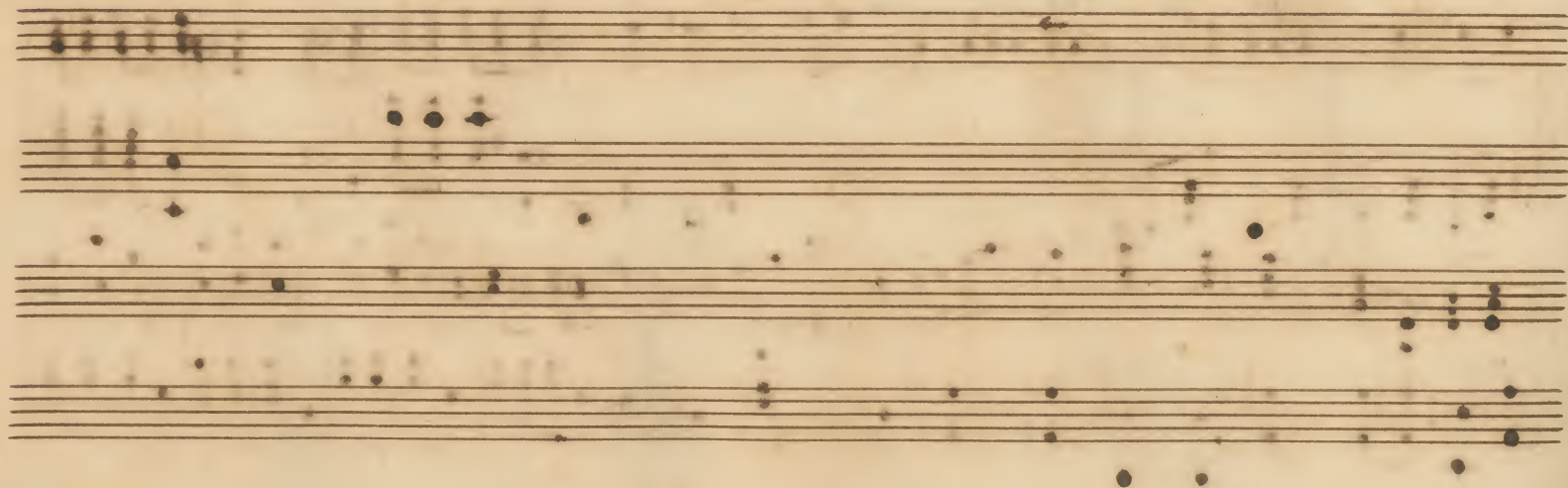
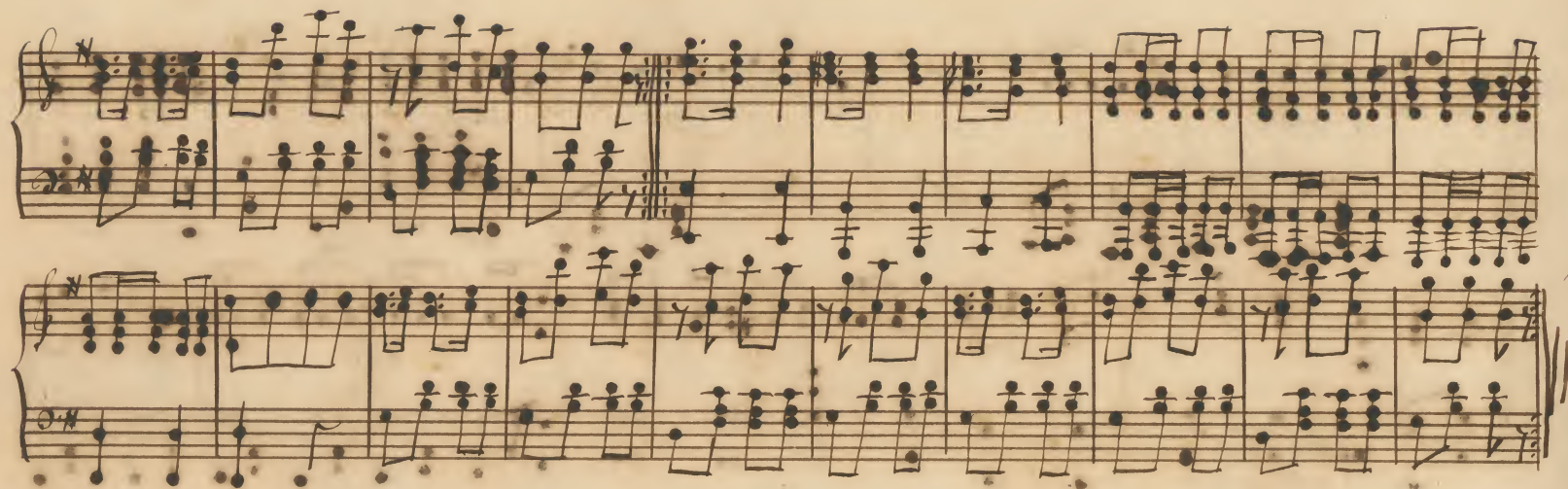
Handwritten musical score for a piece titled "Bordeaux Gallop". The score is written on four staves, organized into two systems of two staves each. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a time signature of 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The first system concludes with a double bar line and a repeat sign. The second system begins with the title "Bordeaux Gallop" written above the first staff. The piece ends with a final double bar line and a repeat sign. The manuscript shows signs of age, including foxing and staining.

8va

Bordeaux Gallop

Bordeaux Galopade.

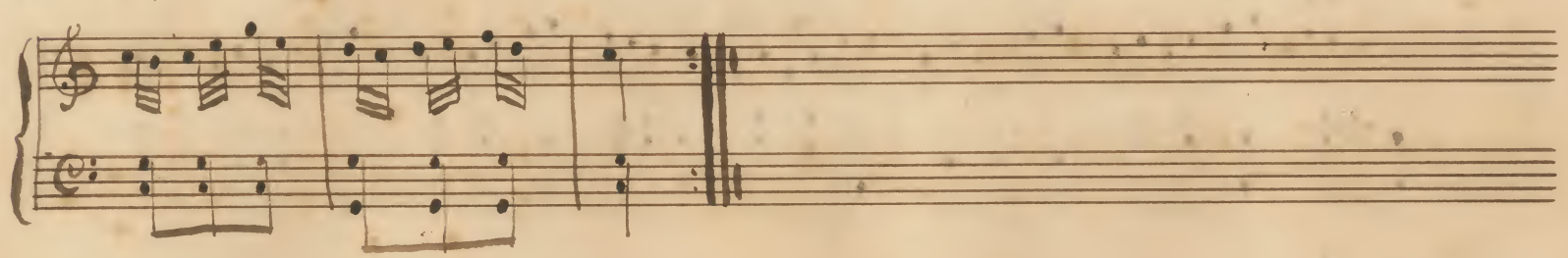
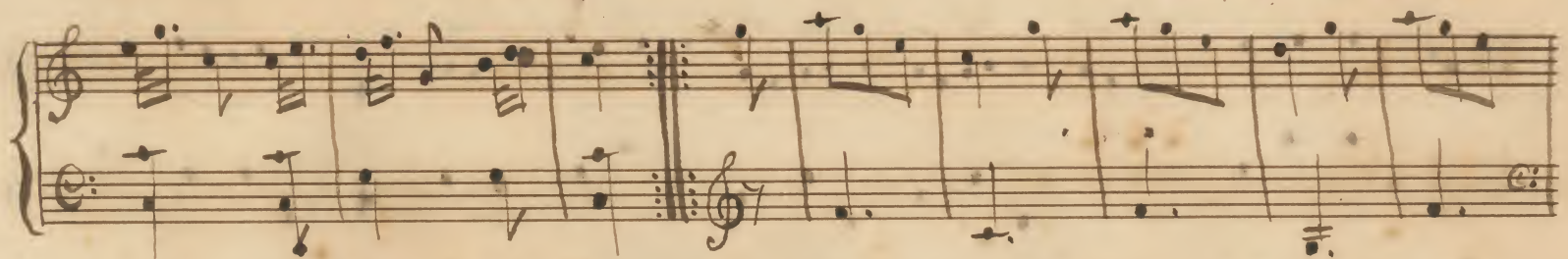
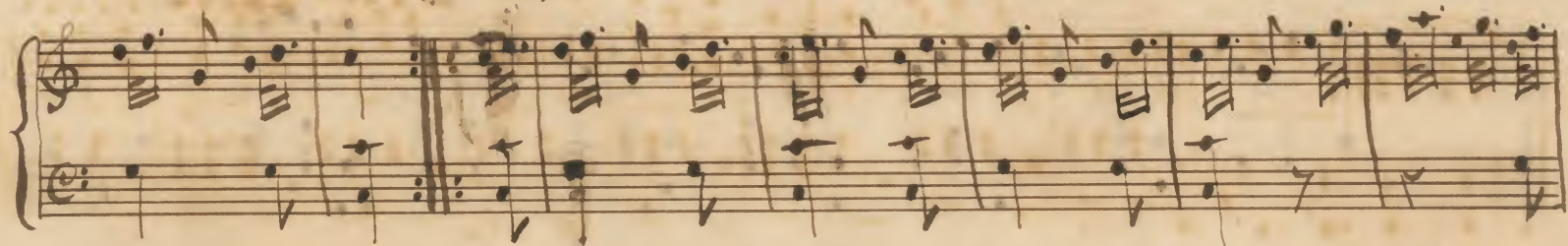
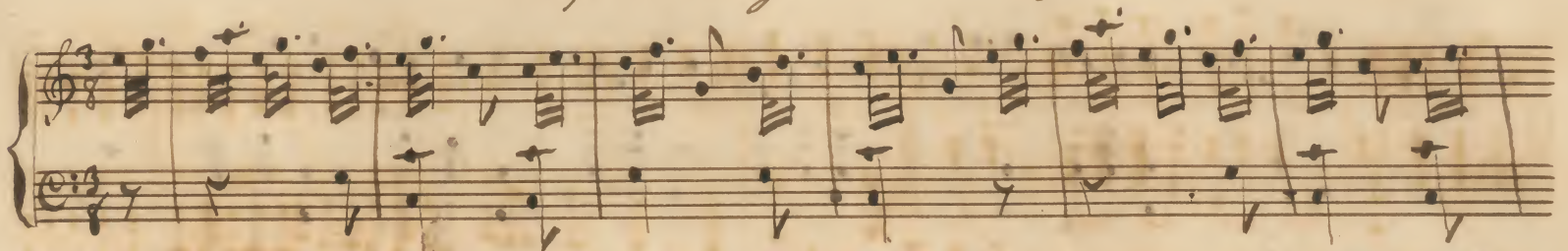
Handwritten musical score for "Bordeaux Galopade." The score is written on four systems of staves, each system consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and dynamic markings (e.g., *allegro*, *tr*). The paper is aged and shows signs of wear, including stains and foxing. The right edge of the page shows the binding of the book.



Copenhagen Waltz

61

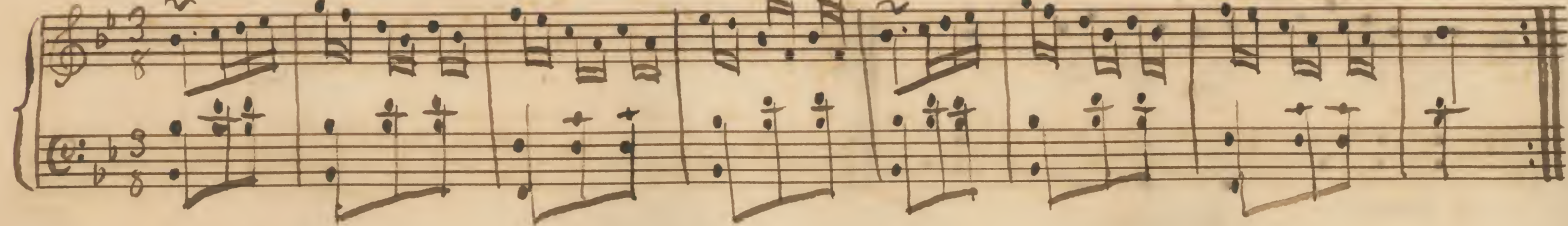
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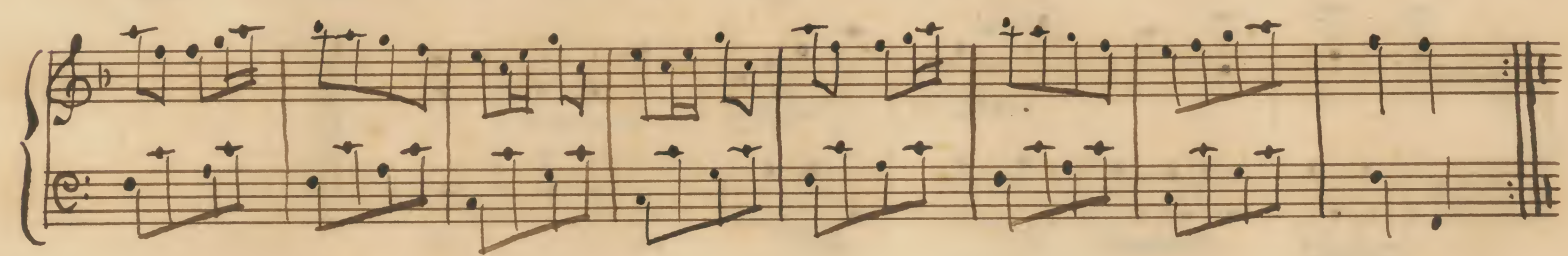
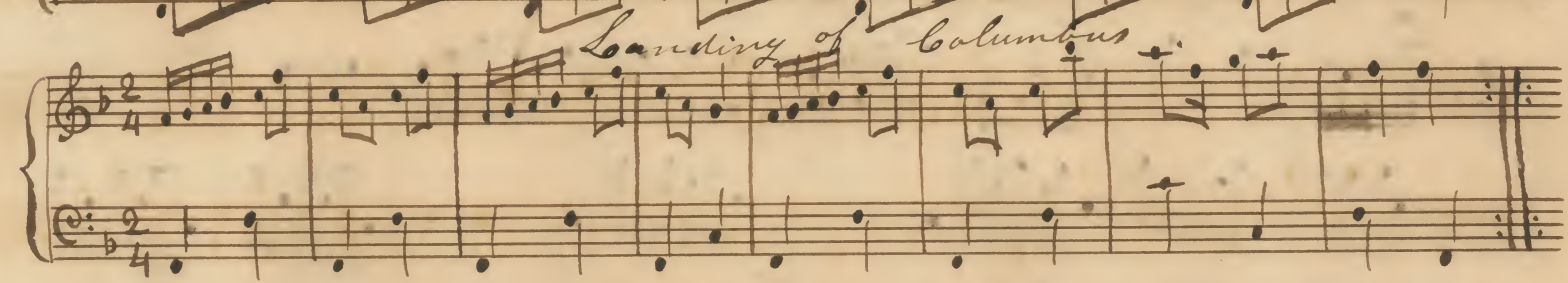
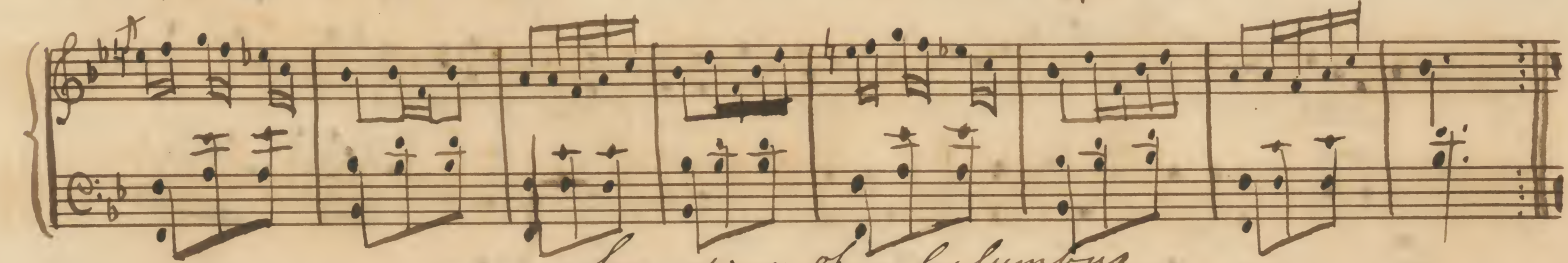
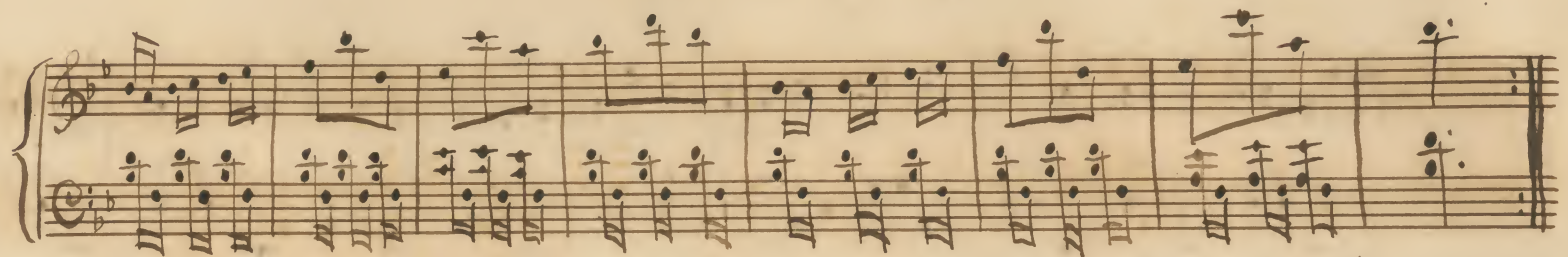


Carole Waltz



Corinthian Waltz

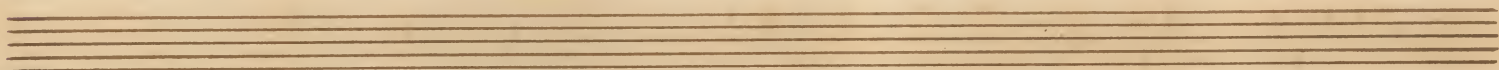
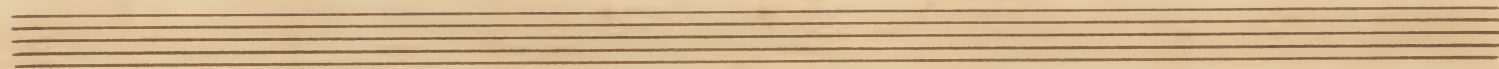
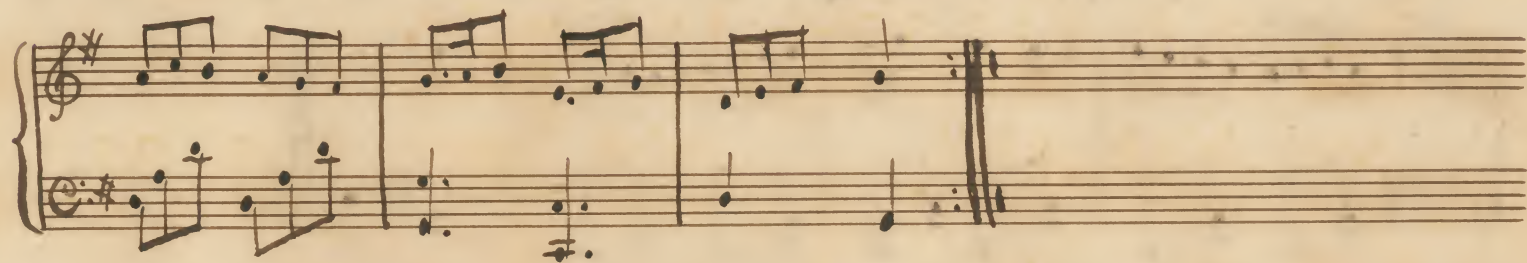
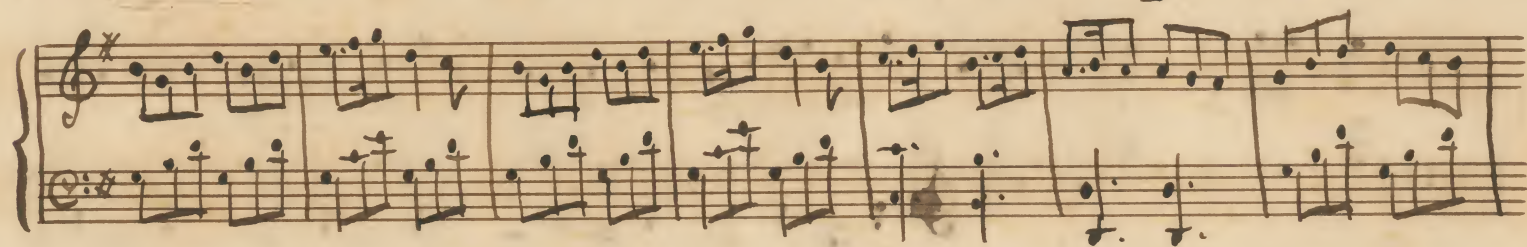
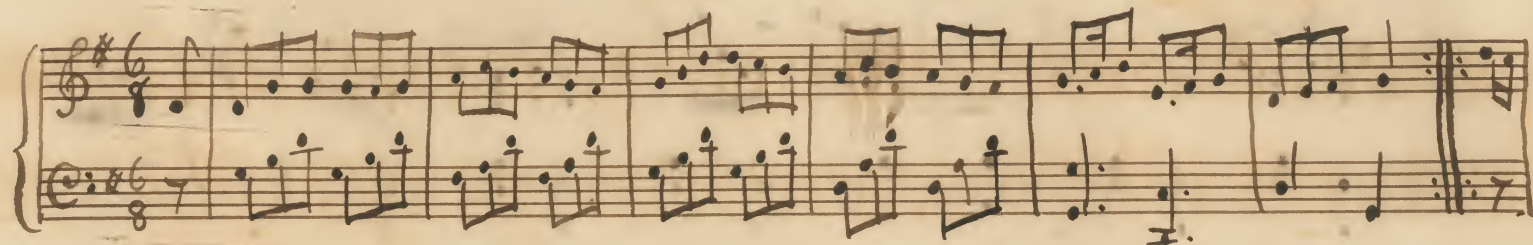


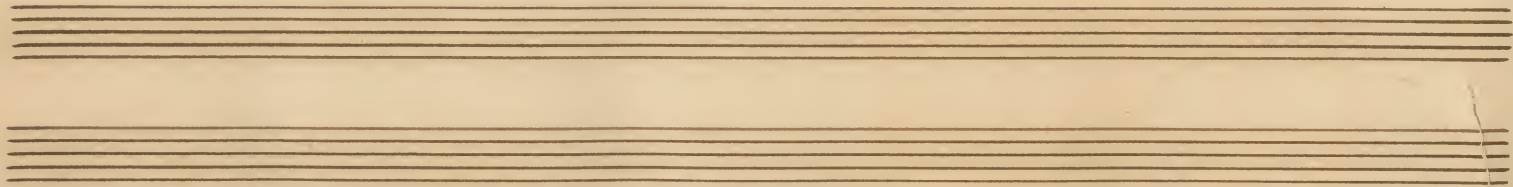


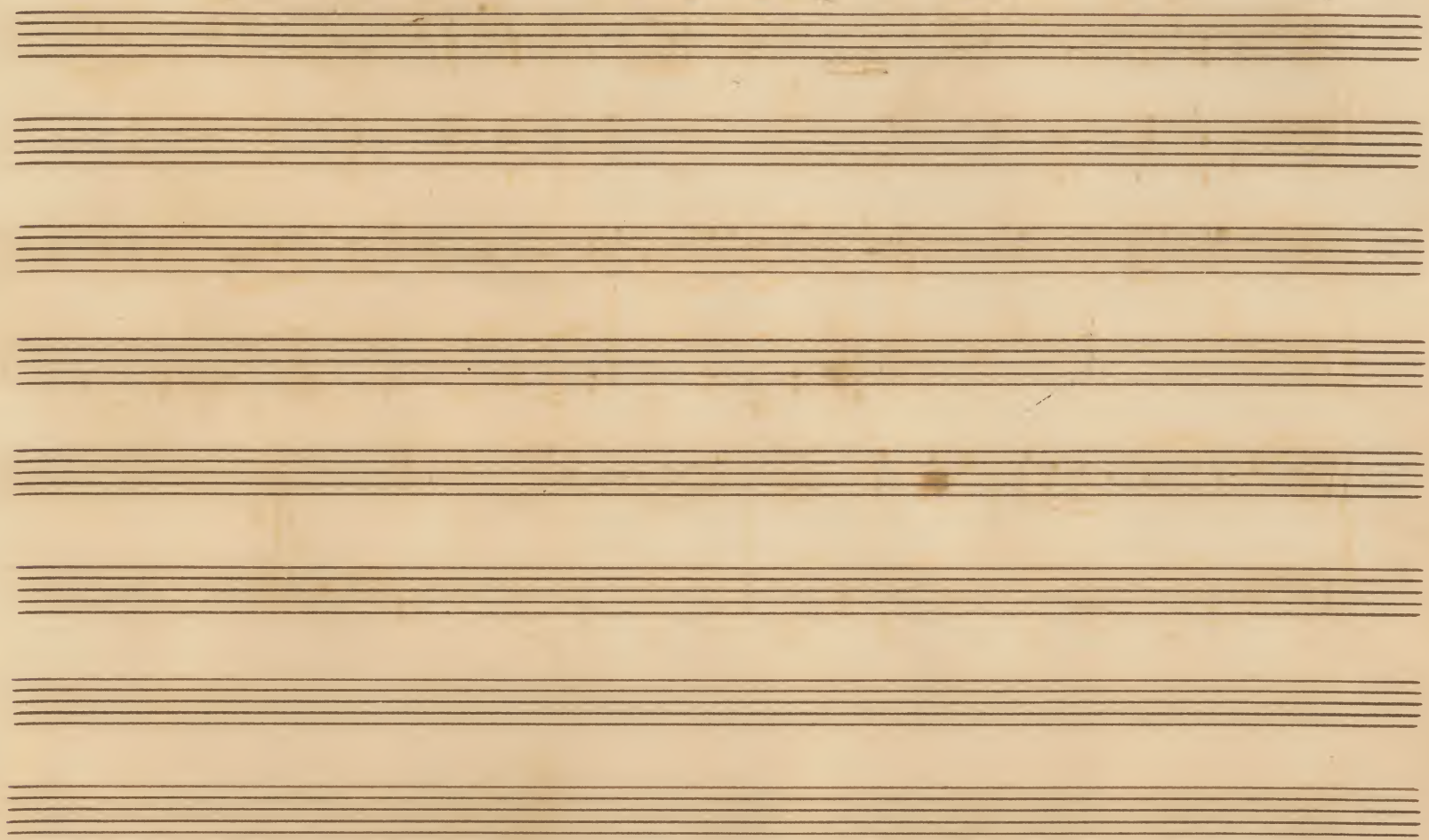
River Waltz

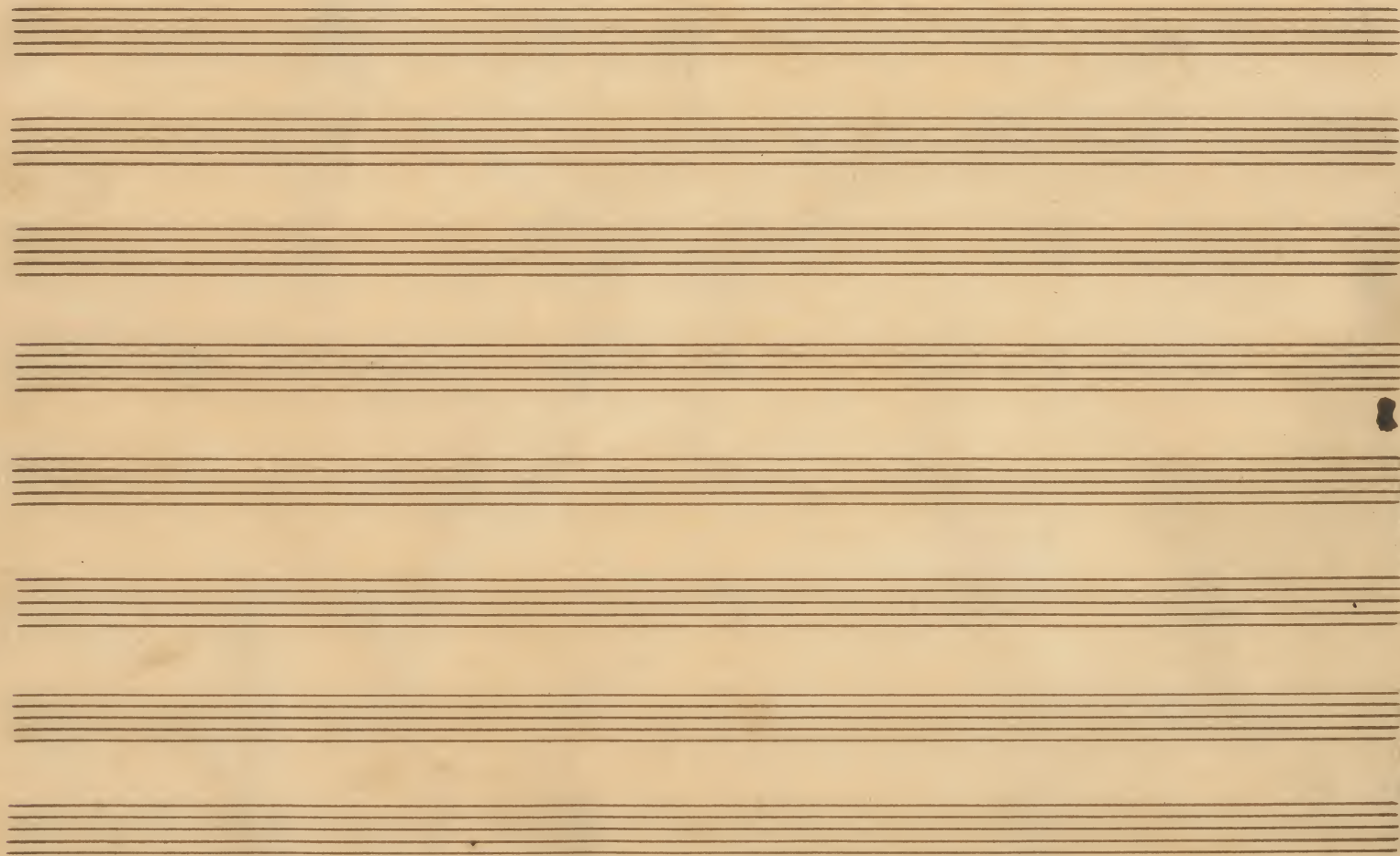
Spring of Shalaly

11



Gallopede from the Opera of Emile





They told me not to love them.
Sung by W.D. Gallagher,
Music by E. Shoring, Cincinnati.
From page 16.

verse 3.
They told me to discard him!
Why said he meant me ill—
Why, darts of spite of fiends that flure
And smile, and kiss, and—kill!
I all imbedding heard them—for
I knew it could not be
That one so false as they thought him,
Could be so dear to me—
— 4 —

But they forced me to discard him!
Yet I could not cease to love—
For our mutual songs recorded were
By angels' hands above.
He left his boyhood's home and sought
Forgetfulness afar;
But memory—said he fought
And fell, in glorious war.

He dwelt in heaven now while I
Am bound to this dull earth;
Oh! how my sad soul longs to break
Away, and wander forth.
From star to star, its course would be—
Unresting it would go
Till we united were above,
Whom severed were below—

Bailly the Troubadour.

1
Bailly the Troubadour
Touched his guitar;
When he was hastening
Home from the war,
Singing "from Palestine
Whether I come
Lodge Love! Lodge Love!
Welcome me Home."
Singing &c.

2
She for the Troubadour
Hopelessly wept,
Ladying she thought of him,
When others slept;
Singing "In search of the
Would I might roam
Troubadour! Troubadour!
Come to thy Home"
Singing &c.

3
Hark! 'Twas the Troubadour
Breathing her name,
Under the battlement
Altho' he came;
Singing "from Palestine
Whether I come
Lodge Love! Lodge Love!
Welcome me Home."
Singing &c.

I'm Saddest when I sing—
2.

I heard them first in that sweet home
I never more shall see;
And now each song of joy has got
A plaintive turn for me.
Alas! 'tis vain in winter time
To mock the songs of spring;
Each note recalls some autumn leaf—
I'm saddest when I sing—

3—
Of all the friends I used to love,
My Harp remains alone;
Its faithful voice still seems to be
An echo of my own.
My tears, when I bend over it,
Will fall upon its string;
Yet those who hear me little think
I'm saddest when I sing—

THE CAPTIVE KNIGHT.

A POPULAR SONG, BY MISS BROWN—ARRANGED AS A TRIO, BY G. J. WEBB AND L. MASON.

Spiritoso.

STACCATO.

1. 'Twas a trumpet's peal-ing sound! And the knight look'd down from the Pay-nim's tow'r, And a

2. I knew 'twas a trumpet's note! And I see my breth-ren's lan-ces gleam, And their

3. I am here with my heavy chain! And I look on a ter-rent sweep-ing by, And an

4. Must I pine in my fetters here! With the wild waves foam, and the free birds flight, And the

chris-tian host, in its pride and pow'r, Thro' the pass be-neath him wound. Cease a-while clarion, clarion

pen-nons wave by the mountain stream, And their plumes to the glad wind float. Cease a-while, &c.

on-gle rush-ing to the sky, And a host to its bat-tle plain. Cease a-while, &c.

tall spears glanc-ing on my sight, And the trum-pet in my ear. Cease a-while, &c.

Andante.

wild and shrill! Cease! let them hear the captive's voice, be still, be still. 5. They are gone; they have all pass'd

by! They in whose rest I have borne my part; They that I lov'd with a brother's heart, They have left me here

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music is in a common time signature and features a key signature of one sharp (F#).

to die! Sound again, cla-ri-on! cla-ri-on pour thy blast! Sound for the captive's dream of hope is past.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music continues in the same common time signature and key signature of one sharp (F#).

